

THY COMMA RELAXANT

Matthew Creighton

For 4 drumkits. Each consisting of Kick, snare, Hi-hats, floor tom, one rack tom, crash cymbal, and ride cymbal. Kits 1 & 2 need an additional splash cymbal. Kit 3 should have a riveted ride, or a ride with shiner.

NOTES ON NOTATION

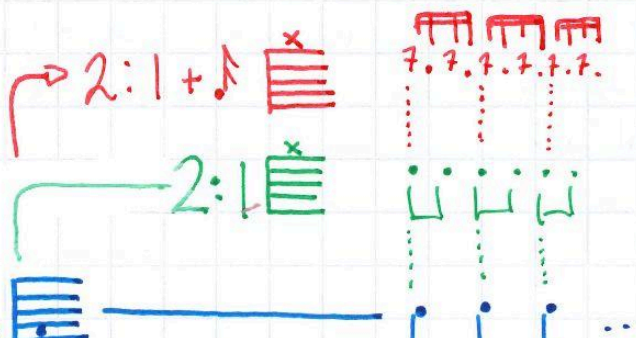
The piece is based on regular pulses, with various polyrhythmic and polymetric relationships.

100 BPM  mf $\longrightarrow$ Specifies a regular 100 BPM Kick drum pulse, continuing for a time and then stopping (Percussion clefs are omitted throughout for compactness) (full notation legend below)

100 BPM  mf $\longrightarrow$ 2:3  mf $\longrightarrow$ A 100 BPM pulse, with a 2nd musician playing in a 2-in-the-time-of-3 ratio. The 2nd musician stops later than the first.

(Parts are colour coded) as follows: Kit 1 Kit 2 Kit 3 Kit 4)

(The polyrhythmic nature of the piece makes synchronising exits difficult; approximate synchronisation, or staggered exits when multiple players are stopping, are both acceptable)

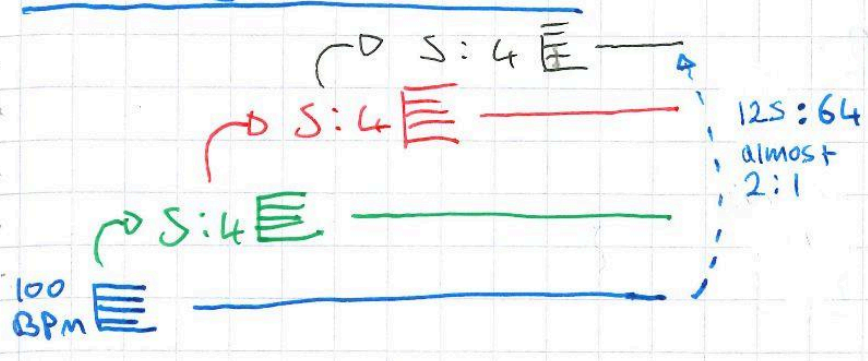


An offset may be specified, using "+ [note value]"

The reference pulse is treated as a steady crotchet pulse for this purpose.

+ $\frac{3}{4}$ + $\frac{5}{4}$ etc are also possible

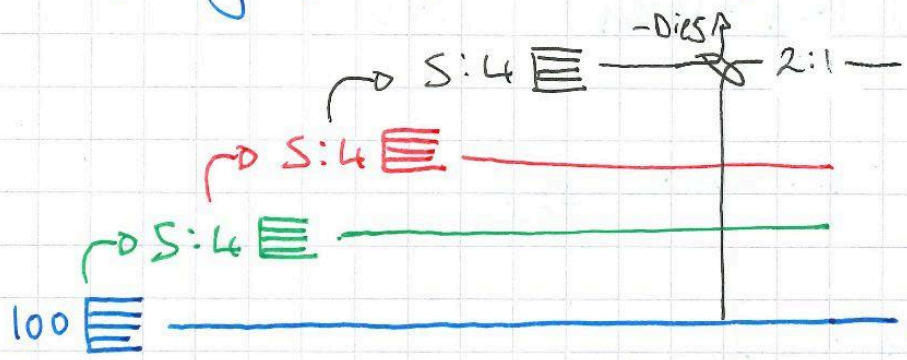
Tempering & Relaxation



After a chain of simple relations, the implicit relationships might be quite complex.

Sometimes these complex relations are close to much simpler ratios.

I introduce "relaxation" as a novel rhythmic technique; analogous to the tempering of a pitch interval!



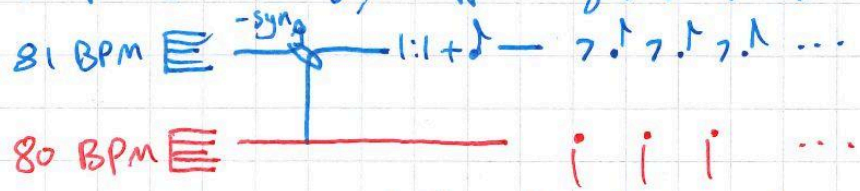
Since the blue & black pulses are almost in time, they will have a shifting phase relationship - drifting into alignment & then back out again.

When Kit 4 (black) hears that they are aligned with Kit 1, they start playing a 2:1 pulse against blue instead of the previous 5:4 against ~~red~~ red.

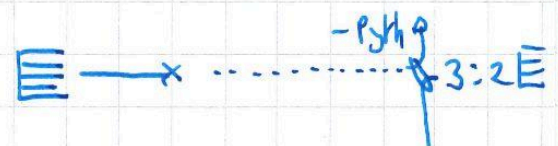
Black has changed tempo - usually by an imperceptible amount. But the phasing between blue and black stops. Now black is drifting against red!

Each relaxation symbol is marked with a name corresponding to a pitch tempering operation. The above example changes tempo by a negative diesis, or a ratio of $\frac{125}{128}$. This is mostly a theoretical concern.

For simple relaxations, an offset might be specified:

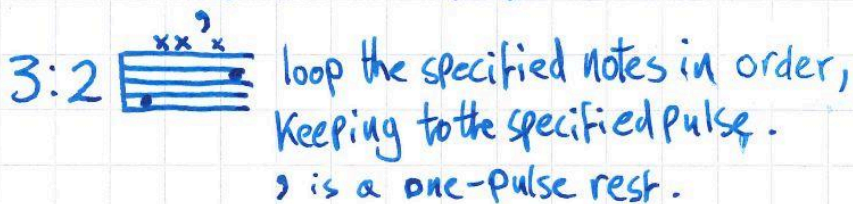
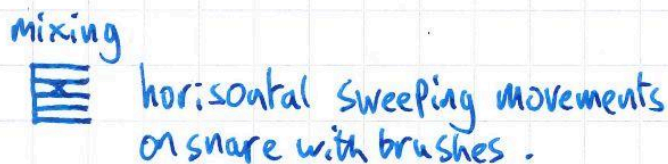
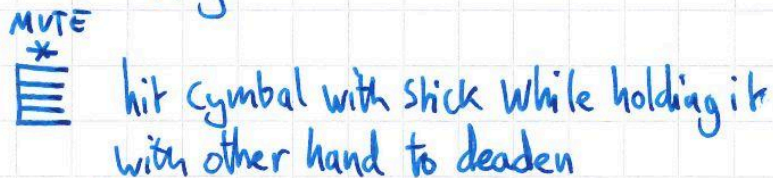
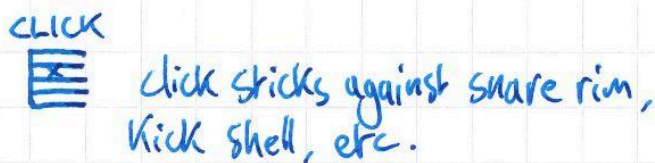
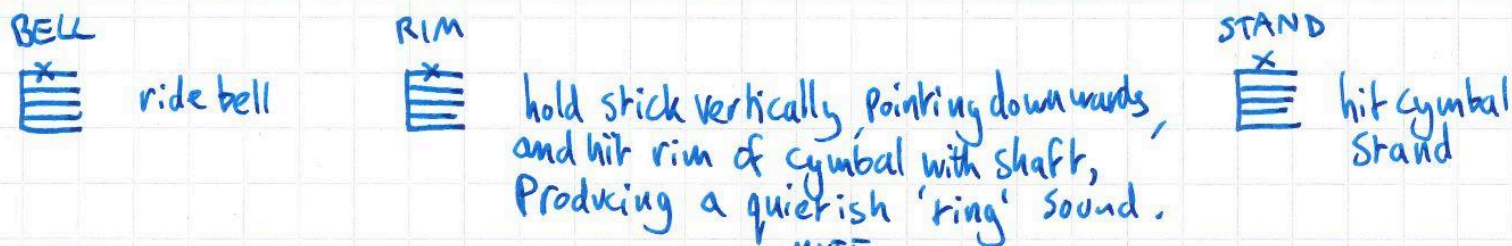
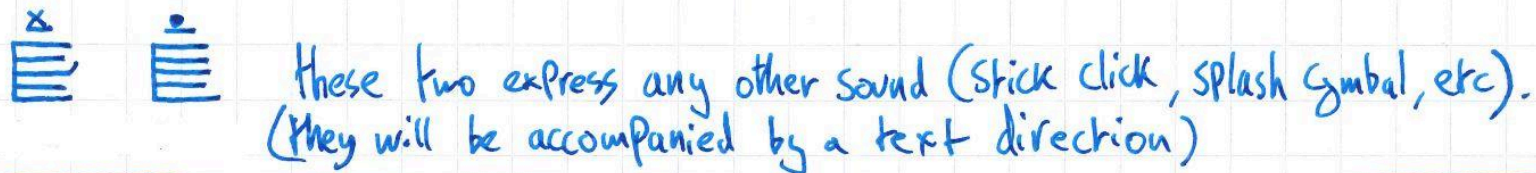
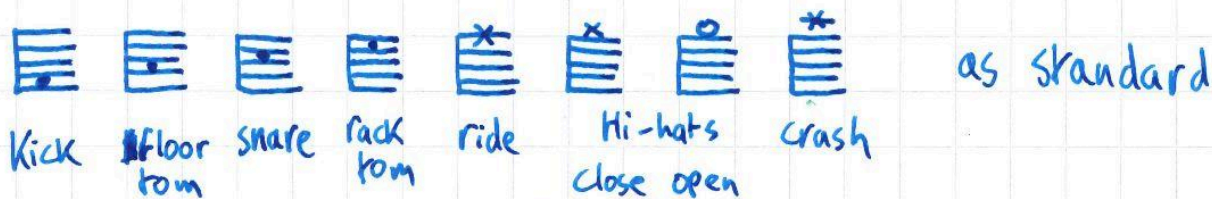


Some complex metric modulations have been split over many entries + exits, creating an "implicit relaxation". Perform as if dotted line and relaxation symbol are absent.



NOTATION LEGEND

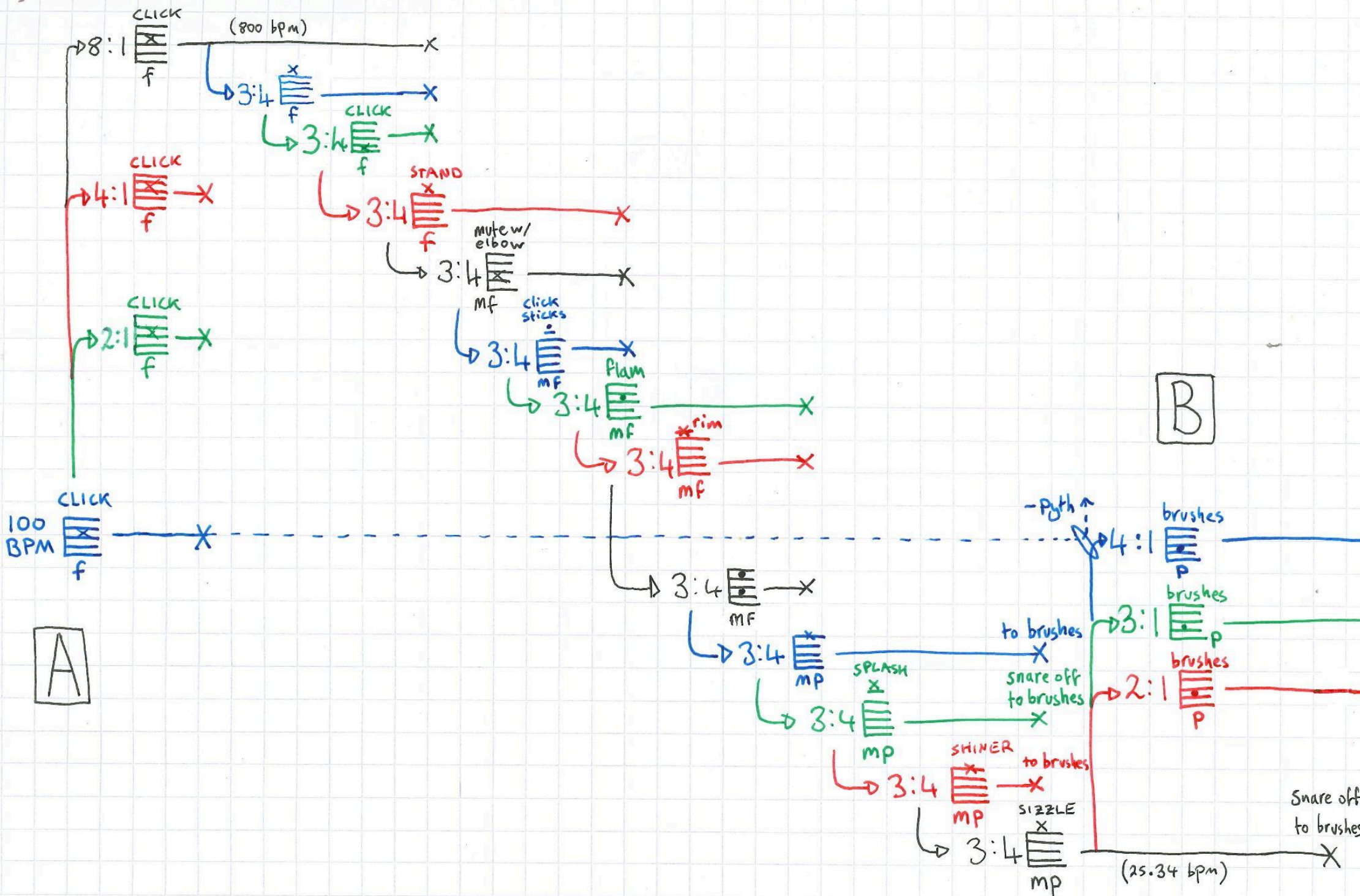
The Piece aims for standard notation, with text for more obscure techniques

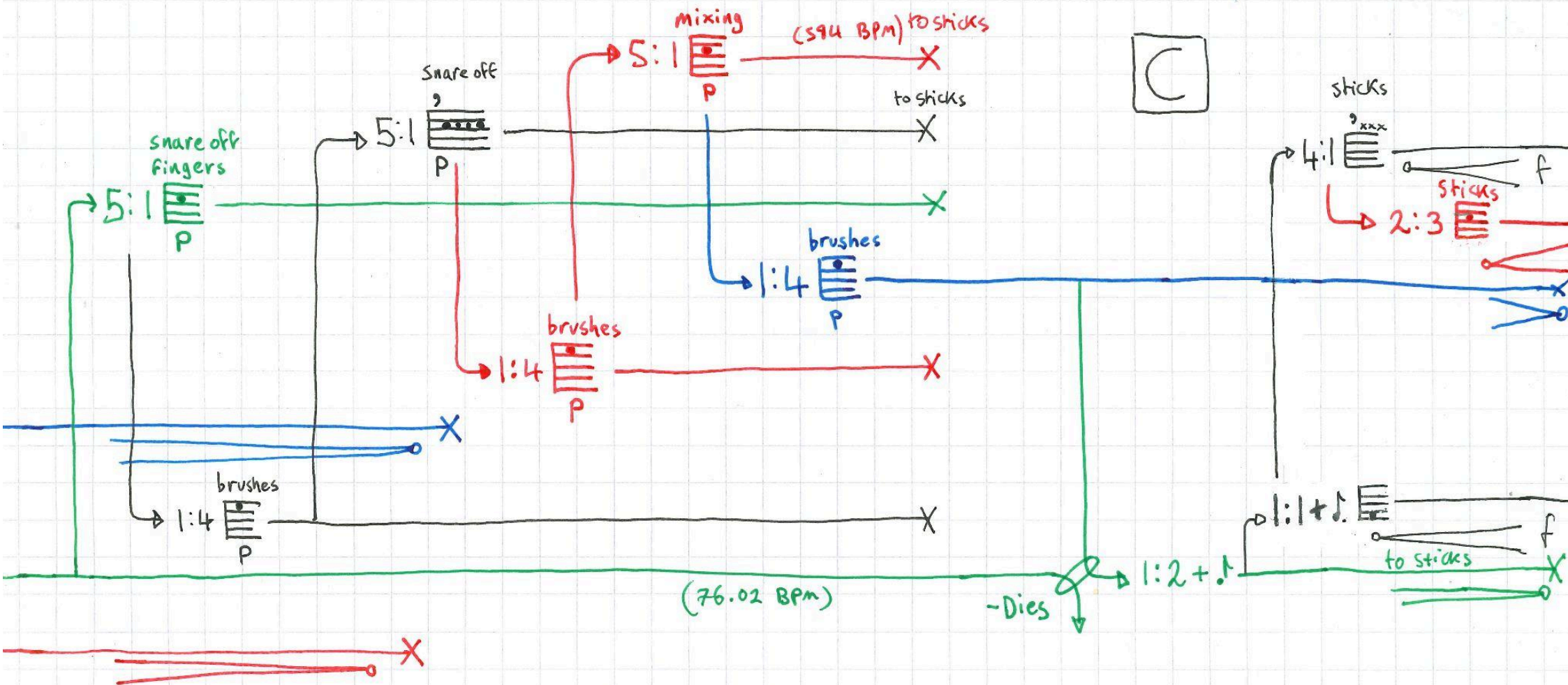


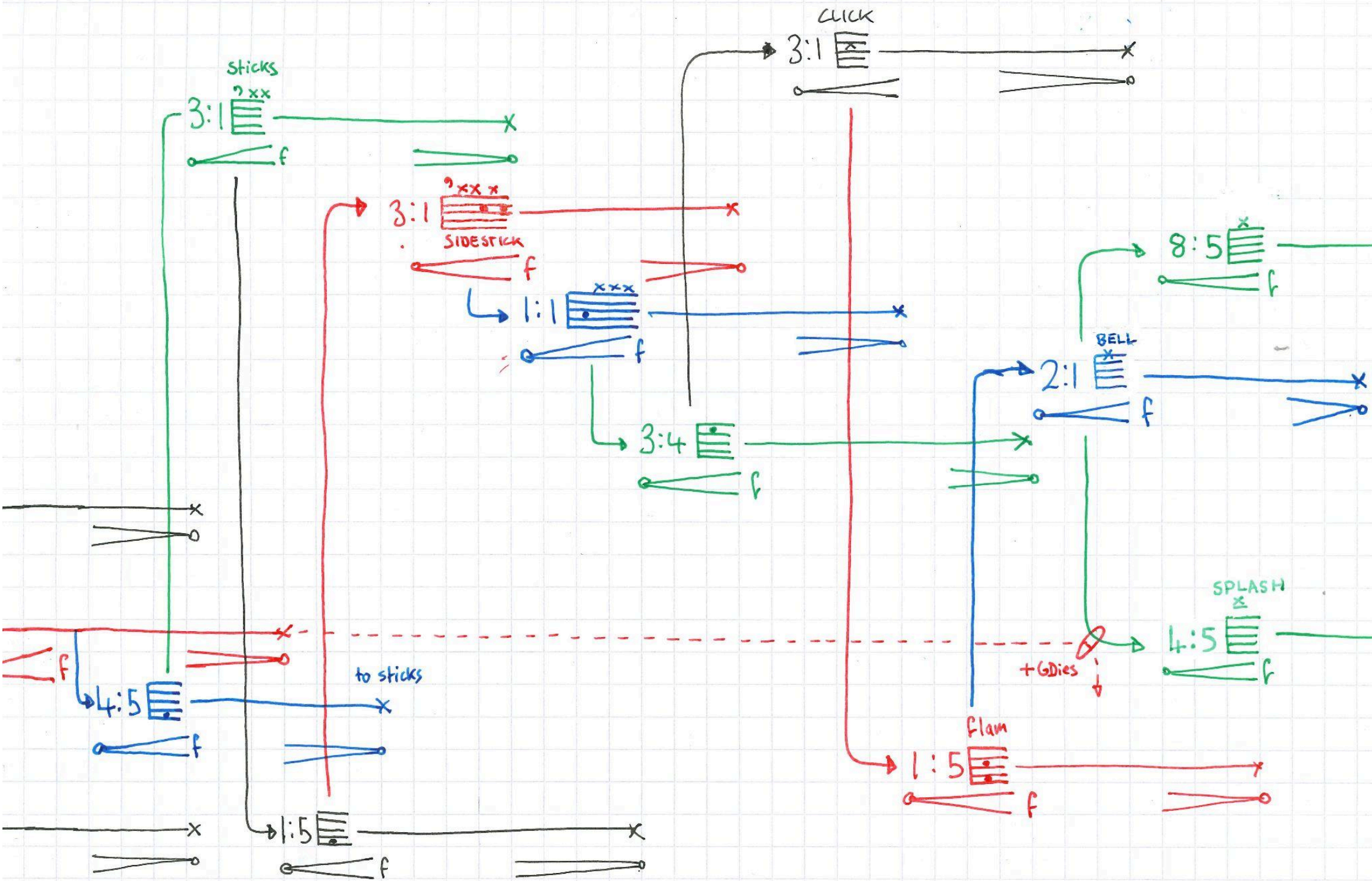
all four players need brushes as well as hard sticks.

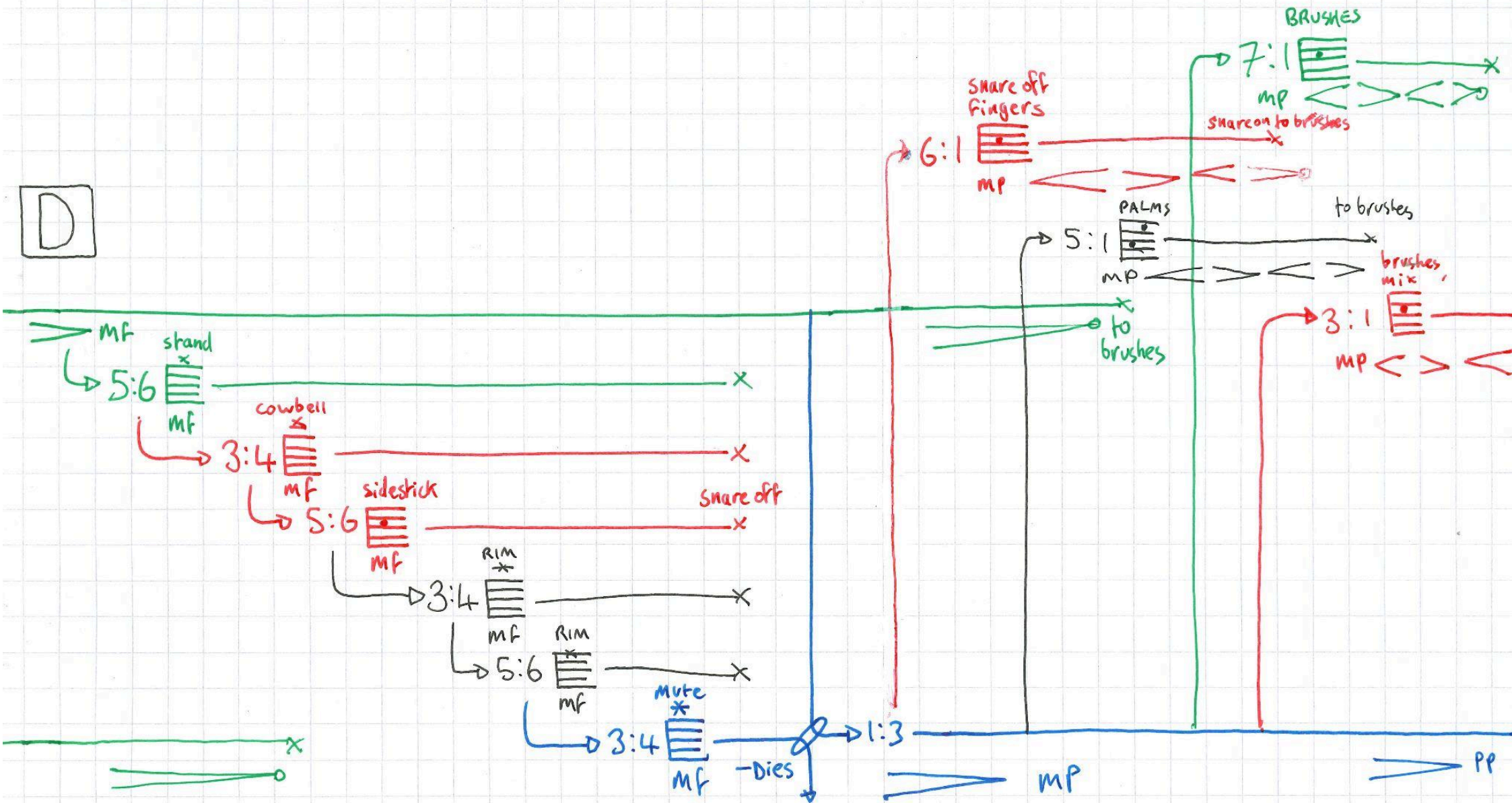
dynamic markings are as normal.

accenting - for most of the piece the location of the 'root pulse' is ambiguous where the performers hear one they should not hesitate to bring it out, however.

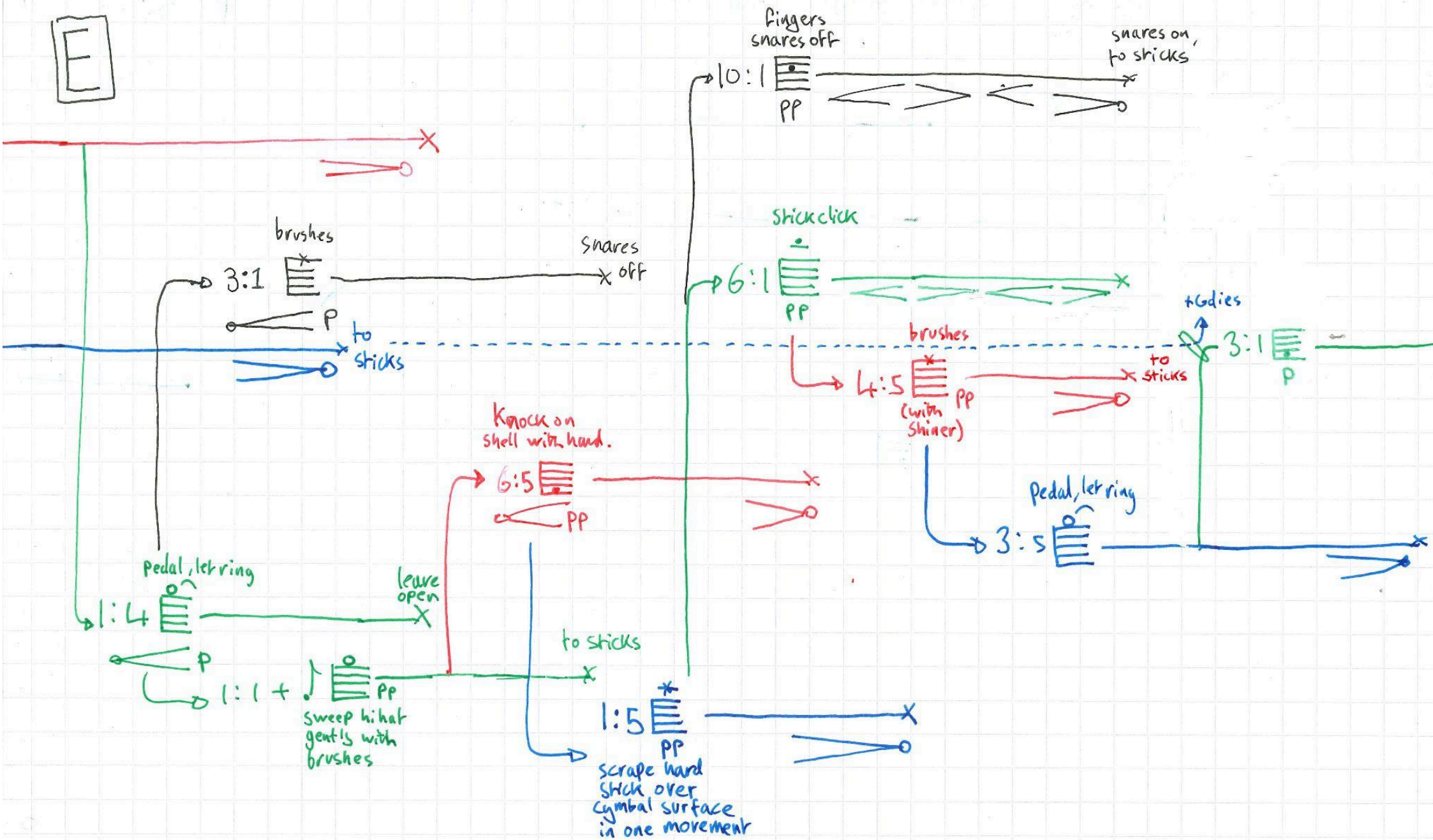








E



F

3:1

mf cresc

ff

5:8

mf cresc

ff

G

2:1

mp cresc

- Dies

81:80

BELL

mp

f

+syn

1:1

mp

f

+syn

81:80

mp

f

+syn

1:1

mp

f

+syn

MP CLICK

5:4

ff

2:3

f cresc

ff

5:4

mp cresc

ff

cresc.

ff

x

x

x

x

x

x